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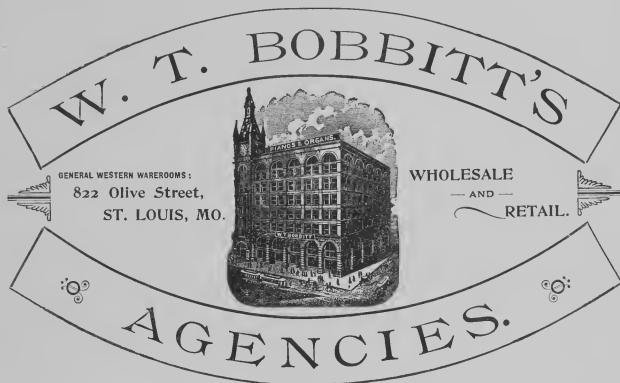
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# PIANOS

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## THE ORGAN AND THE PIANOFORTE.

From time to time there arises, says the *Musical News*, the question, is the playing of the organ detrimental to playing the pianoforte? The good organist thought that the idea of a good organist not being at the same time a good pianist had long ago been exploded; but it would seem that many are still in doubt upon the question. The subject is one of importance to many, and therefore some consideration of the matter should be of interest, and at the same time should convince some who are in doubt. The first point to consider is, what constitutes a good organist, or a good pianist? Taking the latter first, it cannot be conceded that the art of pianoforte playing merely consists of agility in running the fingers over the keyboard in the shortest possible time, or that the best playing of, for example, Thalberg's arrangement of "Home, Sweet Home," for the left hand, and the conquering of its innumerable difficulties, satisfactorily solve the question, what is a good pianist? The performance of what may be termed *fingerwork* music and gymnastic exercises, without the possession of other qualifications, must, in the eyes of one able to form an opinion, be looked upon as a mechanical process, and not as forming the apex of good pianoforte playing.

Though the very nature of the pianoforte offers facilities for the rapid execution of scale passages and of brilliant arpeggios, yet, after all, the true test of a pianist is the expressive performance of a slow movement, where *legato* playing makes such a demand upon the executant, exemplified so completely in the sonatas of Beethoven. Comparing an *adagio* with an *allegro vivace*, it may be said that the former depends upon musical feeling for its rendition, whilst the latter, upon speed; that one appeals to the musician, and the other, more particularly to those possessing agility of finger. Nothing disparaging should of course be said to the fine and brilliant rendering of a first or final movement of a sonata (as such works demand); but it has yet to be shown whether or not a composition, however fast of tempo, will be less beautiful if played slower. Whatever be the rate of movement indicated by the author, there ought to be no "beating of the record" in musical matters. *Pulsam qui meritis ferit* will not hold good to the "racer" in music, but should be assigned to the genuine interpreter thereof.

Turning to the organ, we now come to the close relationship (when speed is the question) existing between the king of instruments and its stringed competitor and household orchestra, the

pianoforte; it is this kindred tie which would seem to settle the question, that playing the one instrument is prejudicial to manipulating the other. There is little doubt but that where pianoforte playing is a superficiality, speed will be a first and foremost consideration; to such players, the organ is intellectual and needful study of a slow and *legato* movement will be at once a test of true ability. Given true musicianship, and there will be no fear of failure in playing both the organ and the pianoforte. Mendelssohn, and others of our own day, may be cited as successful examples.

With a keyboard in common, and, to a certain extent to *legato* playing, touch in common, whilst the reading of music is the same, it does seem strange that anyone should regard mastery of the one instrument as incompatible with effective performance on the other. The pianoforte, from its easier facilities, supplies the ground work of playing any instrument with a keyboard, and a priority of this instrument should be made by any one intending to qualify as an organist; to those who do not so intend, some knowledge of the organ, on the other hand, will not only be useful, but an essential ingredient to the pianist. If piano playing consisted of no more than delivering a melody, with running arpeggios and difficult chromatic passages, perhaps little help would be obtained by organ practice, but this is only a small part of what a pianist has to do.

The organ and pianoforte in their varied forms and requirements in playing, mutually combine to impart usefulness to players on either instrument. Take, for instance, *Part-playing*, wherein organ practice is invaluable. From the nature of the organ, all the parts interwoven in the intricacies of fugue contenting, stand out better upon this instrument than on the *non sostenuto* piano.

For example, Bach's "Forty-eight Preludes and Fugues" may with great advantage be practiced upon a pianoforte instrument, such as the harmonium, American organ, or the organ proper (the prelude in F. No. 11 of the second book, is a notable illustration). On the other hand, the practice of organ music might well be preceded by scale practice upon the pianoforte. A systematic division of time allotted for practice should always be insisted upon. It is difficult to lay down precise regulations, but supposing a pianoforte pupil has four hours daily to devote to his work, this might be profitably spent as follows: To scales, 45 minutes; technical exercises and studies, one hour; to Bach's preludes and fugues, say, harmonium, 45 minutes; piano, 30 minutes; and sonata or other piece, one hour. If the student enjoys the privilege of going to a church organ, let some practice on that be as frequent as circumstances permit.

To the inquiry, why, as a rule, organists do not parade as virtuosi of the pianoforte, and *vice versa*, the answer is easily found in the fact that life is far too short to acquire all things, and a defined course of study has to be chosen; *experientia docet*, but this is no argument against possibility of excellence in

both pianoforte and organ playing in one and the same individual.

In the older times, when organ keys required manual labor and force to put them down and make the pipes speak, it might have been advisable to keep the organist from the harpsichord or pianoforte, in case he omitted to remember that he was dealing with a more tender and expressive instrument. But in this nineteenth century—days of perfection in organ construction—no such fears are necessary; the touch of the organ keys can be made as light as that of the piano, thus the advantages which science and skill in organ building have placed before us have given players advantages which were denied to pianists of a past age.

The conclusions here advanced should lead those who ask the question whether a performer can be a good pianist and organist at the same time, to appreciate the bearing of this question. Besides its purely artistic significance, it is one of very considerable importance to many country professors who hold organ appointments and yet are called upon to teach and play the pianoforte. There should be no hesitation in claiming that these persons are fully equipped for the double duty—that is, supposing they have been properly taught, and have made diligent use of their opportunities. No doubt need be entertained on the point. As well might we question the ability of a composer to write successfully for the two instruments; but while Mendelssohn's pianoforte concertos and his organ sonatas are accepted as works of genius, no one should doubt that different as are the branches of music, they are yet united in one common bond of sympathy and unity.

A well-known organist was engaged to open a new organ in a country chapel. Just before service commenced it was intimated to him that it was expected he would play an interlude between each verse of every hymn. To this he objected; but, on being pressed, he consented to do as desired. All went well till the last hymn, "All hail the power of Jesus' name" was reached, which was sung to "Niles Lane." As usually written, the treble part extends from C below the staff to G above it. After the first two verses the congregation could not imagine what was the matter, for they could not reach the G to the first "crowns Him." The truth was, the spirit of revenge was strong in the organist, and during each interlude he modulated half a tone higher, and thus brought the highest note in the last verse to B flat. No wonder the trebles were in distress.

Young artists of the present day, instead of first digesting Bach and Handel, rather take Beethoven, Schumann and the more modern masters as a starting-point. Alas! they forget how seriously and thoroughly those later masters studied the great epochs in the history of music, which alone enabled them to produce great works in their turn.—R. Franz.

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December, 1893.

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Vol. 16—No. 12.

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DECEMBER, 1893.

## CHORAL-SYMPHONY SOCIETY.

The first concert of the season was given on the 30th ult., at Music Hall, and presented Haydn's Creation. The soloists were Miss Anna Muldoon, of Louisville, soprano; Whitney Mockridge, of Chicago, tenor; and Erlanson Bushnell, of New York, bass. The excellent work of the soloists was highly appreciated. The chorus acquitted itself of its part in a most satisfactory manner.

For the annual Christmas performance of the Messiah, the following artists have been engaged: Miss Emma Juch, soprano; Miss Mary Louise Clary, of New York, alto; Dr. Carl Duff, of New York, bass.

The public should come to the support of these representative concerts. The tickets are so arranged as to afford a number of desirable season's seats, which are offered for the balance of the season of seven concerts at the following very low prices:

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1st, 2nd and 3rd Rows, Balcony	2.00
Balance of Balcony	1.75

## TSCHAIKOWSKY.

Peter Ilitsch Tschaiowsky, a famous Russian composer, who died at St. Petersburg on the 6th ult., from an attack of cholera contracted by drinking unboiled water in a restaurant, was born at Ussuriysk, in the Ural district of Russia, on April 23, 1840. He was originally intended for the law, and while pursuing his legal studies he studied piano music. He and his friends perceived the talents of a genius, and in 1862, when the great conservatory was opened in St. Petersburg, he gave himself up wholly to the study of music.

In 1865 he received his diploma and prize for his cantata, written on Schiller's "Ode to Joy."

From Russia he went to Germany where he studied for a short time and met the most prominent musicians. In 1866 he returned to Russia and settled in Moscow, where he became a teacher in the conservatory of harmony, composition and the history of music. In Moscow he remained for twelve years, finally resigning to travel in the other European countries. In 1881 he made a visit to America, and conducted several of his symphonies in the largest cities.

Tschaiowsky was one of the most prominent composers of the new Russian school, and promised to become one of the leaders of modern musical thought. His works, of which a great many are well known to us in this country, are characterized by their vigor as well as delicate fancy. He is better known to us as a composer of symphonies, overtures and chamber music, but he has a reputation as a writer of operas, and it seemed to many that along that line he was destined to make a magnificent success.

Personally he was a most charming man, and one who won the admiration of all with whom he came in contact. His death removes another of the great musicians from the already too small army of those who are fighting for the best in musical art.

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Kunkel's Piano Pedal Method is proving to teachers one of the most valuable works they have ever seen. Though published scarcely a month, it has already been adopted as a textbook in colleges, and endorsed by the most prominent musicians in the United States. Indeed, there will not be an ambitious teacher anywhere who will not want it, and acknowledge it, as others have, the greatest work of recent years. Here are two of the numerous orders received:

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NELLIE STRONG.

## MODE OF TEACHING

### KUNKEL'S PIANO PEDAL METHOD.

In answer to many inquiries as to how Kunkel's Piano Pedal Method should be taught, we give the following mode, applicable to the beginner as well as to the advanced pianist:

The teacher should take up as the First Lesson, the Preface and Section I., reading them to the pupil and illustrating by playing the examples given. With advanced pupils, in some cases, more than one section may be taken in a lesson.

For the Second Lesson, the teacher may take up Section II., reading it to the pupil and illustrating, as in Lesson I.  
Lesson Three may consist of the Third Section, which should be read to the pupil and illustrated as in the preceding lessons.  
The Fourth may be on Section IV., which is to be read to the pupil. Here the pupil must be taught the pedal notation given by notes; the pupil should practice the pedal exercises given until they can be played correctly and readily. To do this may consume several lessons.

After this the teacher may take up Section V., reading it to the pupil and illustrating, as in the foregoing lessons.

Next, section VI. is to be taken up and divided into three lessons of one exercise each, if found advisable.

Then take up studies Nos. I., II., III., etc., one at a time, making sure that the pupil has fully mastered each study before passing to the next.

The pedal method is to be taught in connection with the regular piano lesson, dividing the hour so as to devote, say, one-fourth of the time to the pedal. According as the rules of pedaling are learned, the pupil must apply them to his regular piano pieces. Care should be taken that pieces are selected which have the correct pedaling. A selected number of carefully pedaled piano compositions, suitable for study in connection with the pedal method, will be found on the last pages.

## CITY NOTES.

A. I. Epstein has formed the St. Louis Amateur Orchestra, composed of young men and gentlemen. The meetings are held at the Beethoven Conservatory.

We present to our readers this month one of the most popular arrangements from the great opera "Faust," by Gounod. It will be specially pleasing to young players.

Charles Galloway, the ambitious young pianist and organist, will study during the winter under Clarence Eddy and F. Grant Gleason, of Chicago; an arrangement which will not interfere with his present engagements.

Fritz Geib, the violin soloist and teacher, continues to delight the patrons of the Grand Opera House with his artistic playing. Mr. Geib contemplates giving concerts during the season. Those desiring him for engagements or lessons, may address him at 1322 Olive Street.

"The Alpine Storm," by Charles Kunkel, was played with immense success by Sousa's grand concert band, at the Trocadero, Chicago. The Alpine Storm is the most popular composition now before the public. It is published as a piano solo and duet, by Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

Miss Clara Stubbfield has recently moved from 2711 Lucas Avenue to 3932 Page Avenue. She is one of St. Louis' popular pianists and teachers. Besides a large class of pupils, Miss Stubbfield is engaged at several institutions, and is very successful in her work.

Frank Gecks, Jr., 2212 Hickory Street, is kept busy with his numerous pupils. The reputation Mr. Gecks has earned as a violinist and teacher is well deserved. Since his return from Europe he has met with unqualified success in his profession.

W. C. Crouse, the genial piano tuner, with Jesse French Piano and Organ Co., 922 Olive Street, is one of the best and most experienced tuners in the west. Those who are particular about their pianos should secure him for their tuning.

F. S. Saeger, 2310 Cass Avenue, makes a specialty of piano, organ and composition. His pupils in these branches display very careful and thorough training.

James M. North, the well-known vocal teacher, has taught with unvarying success for many years. His career began in the East, where he taught side by side with the great lights of the vocal world. In St. Louis he brought out many of the great choruses and oratorios. Many of his vocal pupils are occupying prominent positions. Mr. North's music rooms are located at 914½ Olive Street.

Mrs. Agnes Gray, the popular young violinist, is very busy with pupils, besides her engagements at institutions. Miss Gray is a remarkably fine teacher, and a very successful concert performer. Her address is 2530 Park Avenue.

Alfred G. Robyn, organist and musical director of Temple Church, is now conducting memorial songservice there on the 19th ult. The programme consisted entirely of works of Gounod, and was magnificently rendered by Misses Douschak and Braunson, and Messrs. Hein, Bauer and Lichtenstein; Mr. Robyn presiding at the organ.

August Meyer, the leading teacher of the zither, is meeting with well deserved success in his teaching of the popular instrument. Mr. Meyer receives pupils at his residence, 1008 South 12th Street.

Miss Letitia Fritsch, the popular vocal teacher, receives pupils at her address, 1003 Hobert Street. Miss Fritsch is one of the most successful teachers in the city, and is highly appreciated by all who have the benefit of her instruction.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Solifidations," a typical plantation scene, by the same author, price 60 cents.

Win. D. Armstrong, of Alton, is writing a set of chromatic studies, which will be a valuable work for teachers and students. They will shortly be published by Kunkel Brothers. Mr. Armstrong is becoming well known as a leading American composer.

Are you looking around for Christmas or New Year's presents? What is more pleasing than a choice opera glass? A. P. Erker & Bro., the well-known opticians, 617 Olive Street, have them at all prices, besides a large variety of spectacles, eyeglasses, telescopes, drawing instruments, etc.

Millions have drank and praised Cook's Extra Dry Imperial Champagne in the last forty years. It is naturally fermented; there is nothing in it but the juice of grapes. Try it.

The Philharmonic Society, of Bellevue, under the direction of G. A. Neubert, gave its 123d concert on the 2d ult. A very choice programme was presented, among the numbers being two violin solos by Miss Lulu Kunkel, of St. Louis, who was received with enthusiasm.

Christmas and New Years are coming, so don't forget to make your presents sensible ones. There's nothing more acceptable than a fine silk umbrella, in rain or shine. You can get just what you want at Namendorf Bros., the popular umbrella makers, 314 North 6th Street, between Olive and Locust. They have the largest and best assorted stock in the West.

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Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music, and are published also in separate sheet music form. They can be had of any music dealer, or direct of the publishers, Kunkel Brothers, 612 Olive Street.

A smart young lady recently entered a railway carriage already occupied by three or four members of the opposite sex. One of them, in the familiar style we know so well, produced a cigar and his match box and said: "I trust, ma'am, that smoking is not disagreeable to you?" "Really sir," (with the sweetest of smiles) "I can't tell; for as yet no gentleman has smoked in my presence."

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## ST. LOUIS QUINTETTE CLUB.

## EDWARD P. PERRY.

## CITY NOTES.

The St. Louis Quintette Club, formerly known as the Mendelssohn Quintette Club, will give its first concert of the season on the 15th inst. A choice programme has been prepared, and lovers of quintette numbers will have an opportunity of hearing them artistically rendered. The members are: Fritz George Herrieth, Louis Moser, Carl Froelich and Valentine Schopp.

## GERMANIA THEATRE.

This now popular and well-known Theatre, 14th and Lucas Parks, is one of the best and best patronized of the finest and most enjoyable attractions in the city. Mr. Wurster, the able manager, is always on the look out for new and interesting plays. His patronage is foremost in his mind.

In December the following plays will be presented: "The Cricket," a popular drama; "Our Doctor," popular air and comedy; "The Faithless Philistine," a merry tale; "The Danisches," a Russian spectacular play; "The Hard Liver," latest comedy by Mohr; "The False Saint," a comedy; "The Shoes of Fortune; or, The Force of Magic;" "Mary and Magdalene," a drama; "The Wild Hunt," a drama of the field; "The Great Prophet," by Posse.

## SOHMER &amp; CO.

The new Sohmer factory, located at Astoria, Long Island, is a model in every detail and is one of the most extensive in the country. It is complete in every department, supplied with the best labor-saving machinery, and with every facility, arrangement, and improvement for economical production. Being piano-makers by profession, and having had a long and thorough experience, Sohmer & Co. are enabled to exercise a practical supervision over every department. They permit no piano to leave their establishment without a careful inspection, in order to secure perfection in every part. Their immense lumber yard is stocked with a large supply of the choicest material, all of which is thoroughly seasoned in the drying-rooms before being used. Their numerous employes are skilled artisans, whose best energies and talents are devoted to their labors. With an unusually favorable climate, and such conscientious regard for their work, they have taken rank among the chosen few who are acknowledged to be makers of the world's best instruments. In combination, the qualities of tone, touch and workmanship in the highest degree that constitutes the perfect piano, and it is such a combination that has given the Sohmer its pre-eminence.

The Sohmer Piano is made to stand not merely as an ornamental piece of furniture, but as a musical instrument; not for a day or year only, but for a lifetime. It is honestly made, so that continuous and severe use will not impair its quality, its tone, and action; and, owing to its extra heavy and substantial case-work, it will remain longer in tune than any other piano, and enduringly adapted for the harmonious interpretation of the beautiful in music.

Wherever the Sohmer Pianos have been introduced they have gained the approbation of the best musical talent, and their high merits have readily been recognized. It is not surprising that the name of Sohmer & Co. upon a piano has become a guarantee of its excellence.

## THE EFFECT OF ROMANTICISM UPON TECHNIC.

The whole character of our contemporary technic is the result of romanticism in music. It has come from the efforts of the great masters to infuse into piano with a greater power of emotional utterance, to make it a dramatic force, and, even more than that, a personality. The result has been a new method of form, unfailing beauty of thought and utterance. It is the science of the beautiful in music. But romanticism means personality, and personality means individual expression, even universal revelation; and it has no hesitation in pouring forth ardent rhythms, harsh dissonances, startling progressions, when these speak the thoughts of the soul.

Schumann, Chopin, and Liszt—two immortal composers and one the Stanley of the piano—unlocked the resources that lay concealed in the instrument. The first and second, having immortal creative genius to let loose, developed technic along the lines suggested by their own individuality, the third, having great gifts without the divine spark, developed technic in a direction suggested by the various possibilities of the instrument as it yielded up its hitherto unexplored territory to him.—*En.*

We have the pleasure of presenting to our readers the picture of Edward Perkins Perry, one of the leading teachers of elocution in the West, and at present in charge of the elocutatory work at Washington University, St. Louis Law School, and Mary Institute.

Mr. Perry's predilection for the art of elocution was shown early in his college life at Knox College, Galesburg, Ill., "a loss of the most pronounced talent and a splendid voice," he supplemented his college training by a thorough professional course of elocution at the Boston School of Oratory, under the direction of Moses True Brown, besides studying advanced work with private teachers in New York. After that he began teaching at Quincy, Illinois, which his abilities were easily recognized. Upon the resignation of John R. Scott from the Washington University at St. Louis, in 1889, Mr. Perry was appointed to the vacancy. His work at the University was successful from the very start, and in his second year he introduced elocution into the Mary Institute, in which work he has since been encouraged by the principal, Prof. Dillard, and his successor.

When, in 1898, the courses in Washington University were re-organized, Mr. Perry's course of elocution won it the same recognition as the other courses in the English department, while the Law School, by a circular, recommended its certificate to students taking the full course in elocution.



Notwithstanding his duties in the various departments, Mr. Perry still finds time for a limited number of talented pupils desirous of taking a special course of elocution. Some of his private pupils, having completed a thorough course, are now reading and teaching successfully in this city.

Mr. Perry has worked for three years at the Summer Assemblies in Indiana and Illinois with admirable success. He is an active and distinguished member of the National Association of Elocutionists, which had its second meeting last June at Chicago, and appointed him a member of its National Committee to investigate the status of elocution in the Universities and Colleges in the United States and Canada.

Mr. Perry has established an enviable reputation for himself in the East as well as in the West, as a critic, lecturer and humorist. He has delighted branches of the League of Honor, W. M. C. A., Royal Arcanum, and numerous societies, colleges, congregations, etc., which have been fortunate in securing him. Mr. Perry is particularly happy in the drawing-room and evening entertainments, etc., for which he accepts engagements.

Hundreds of testimonials voice the same enthusiastic praise of his rare abilities as an elocutionist and entertainer, gifts which are admirably seconded by a most engaging personality.

Mrs. Wagner is lucky. During the year ending August 31st, the Paris Opera paid her royalties of \$14,000; and in that time Verdi got only \$23,260. And now Baden-Baden offers her \$500,000! If she will produce the Wagner opera in that town hereafter instead of Bayreuth.

The Emperor of Austria will not allow "Parasitic" to be found in his library until he has fully extended Mrs. Wagner's copyright until that year.

Fred. Schillinger receives pupils in piano and violin at his residence, 2148 Salisbury Street. He is eminently successful in teaching, and advances pupils rapidly. Mr. Schillinger is conductor of the Apollo Singing Society and organist of one of the churches.

M. A. Gilman, organist of St. Xavier's Church, has prepared a magnificent musical service for Christmas. Many of his works, specially composed for church service, have gained considerable popularity.

Geo. Enzinger is doing commendable work with his pupils in piano and organ. He also rendering excellent service as organist of one of the leading churches.

Max Ballman has acquired an enviable reputation as a teacher of vocal music. Many of his successful singers have benefited by his excellent method. He is an indefatigable worker, and palming taking in everything he does. His music rooms are at 1043 North Broadway.

C. C. Vich, the pianist, will play at an artists' recital, to be given at Memorial Hall, Tuesday evening, the 5th inst. A. Epstein, accompanist, and C. Humphreys, tenor, will assist.

Mrs. Mary Hogan Ludlum, the popular teacher of elocution, has removed from 524 1/2 Vandewater Avenue to 2500 Locust. Mr. Hogan Ludlum is engaged at six of the principal institutions in the city, and has besides a large number of private pupils.

Mrs. Lucy B. Ralston, since her return to the city, has resumed her splendid classes in harmony and theory. Mrs. Ralston is always busy; she is an unflinching church worker, and has several hundred Sunday school children under her charge.

Louis Bauer, the solo bass and member of Temple Israel choir, continues to improve his magnificent voice. He fills the many engagements in solo work the past season with much success.

Mrs. Estelle Helmericks is one of the most esteemed teachers of the south end. She has a large and progressive class of pupils in piano and voice. Mrs. Helmericks makes a specialty of English, German, French, Italian and Latin. Her address is 2935 South 7th Street.

Louis Mayer, the popular conductor of orchestras, and tenor violin, violoncello and instrumentation, may be seen at his address, 2125 Olive Street. Mr. Mayer's thorough musicianship and ability in teaching have established him a position of prominence. His pupils are now among the leading teachers in the West.

Miss L. Wray Garey is winning a reputation as a pianist and teacher of considerable ability. A large number of pupils avail themselves of her excellent teaching.

Mrs. Eugenie Dussachal, supervisor of music in the public schools, is meeting with most commendable success. Miss Dussachal is well qualified for her position, and is a thorough and conscientious worker.

Miss Nellie Faudling is a pianist and teacher of ability and much esteemed by her pupils. She is a graduate of the Beethoven Conservatory, and pupil of Miss Nellie Strong. Her address is 3032 East Avenue.

Miss Charlotte H. Hax-Rosati continues her vocal teaching at her studio, 2320 Park Avenue. She is an exponent of the finest school of Italian singing, and very successful with her pupils. She can be seen Monday afternoons.

Miss Lois Pace, of 4134 Westminster Place, is becoming well known as a superior teacher of piano; she is also assistant to Miss Nellie Strong, and is a popular young lady.

Mr. Kroeger's Chorus Choir gave recently Mendelssohn's "Hear My Prayer," and Spohr's cantata, "God, Thou Great God," with great effect. Mr. Kroeger played on the organ Bach's great fantasia and fugue in G minor. He will commence a series of six piano recitals on December 11th, to continue each month until May.

Miss Nellie Strong is meeting with much encouragement in her Monday morning lectures to pupils and teachers. The Great Teacher is a most eloquent musical subjects, and very educative; they are held at her cozy music rooms, 608 North Jefferson Avenue.

Paul Mori, organist and director of St. John's Episcopal Church, gave an elaborate and highly interesting musical programme there on the 26th ult.

A fine Quartette for soprano, alto, tenor and bass in G Major, Op. 10, No. 4, by F. A. Arnold, mor: p. 35 cents, published by Kunkel Brothers. It is a beautiful composition, fully expressive of the title, and will be found in the list of grateful numbers for the approaching church festivals.



# FAUST

(Gounod)

Carl Sidus Op. 129.

Tempo di Marcia ♩ — 112.

*Soldiers chorus.*

Ped. Ped. Ped. Ped. Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Or 3 Ped. \*

6/6 - 3

! Ped. \* Ped. \* Ped.

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4 Andante ♩ = 108.

First system of musical notation for 'Andante'. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *p*. The piece features complex fingerings and includes a pedaling instruction 'Ped.' with a star symbol.

Second system of musical notation for 'Andante'. It continues the piece with various fingerings and includes multiple pedaling instructions marked with 'Ped.' and star symbols.

Third system of musical notation for 'Andante'. This system includes a dynamic marking of *p* and continues the complex fingerings and pedaling patterns.

Fourth system of musical notation for 'Andante'. It concludes the 'Andante' section with final fingerings and a pedaling instruction.

Morement de Valse. ♩ = 88.

First system of musical notation for 'Morement de Valse'. It is in 3/4 time and begins with a dynamic marking of *mf*. The music is characterized by a waltz-like melody and accompaniment.

Second system of musical notation for 'Morement de Valse'. It includes first and second endings, marked '1.' and '2.', leading to the conclusion of the piece.



# MY REGIMENT.

MARCH.

Otto Anschütz. *V*

*Tempo di Marcia* ♩ = 132.

*Giocoso.*

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia' with a quarter note equal to 132 beats per minute. The mood is 'Giocoso'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'Ped.' (Pedal). The score is divided into two main sections, 1. and 2., which are repeated. The first section (1.) is marked with a first ending bracket, and the second section (2.) is marked with a second ending bracket. The score ends with a double bar line and a repeat sign.

1200 - 3

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## TRIO.

*cantabile.*

*f* *p* *Ped.* \*

*f* *Ped.* \*

*Gioioso.* *mf* *Ped.* \*

*Ped.* \*

*cres.* *f* *Ped.* \*



# PISCATORIAL PLEASURES.

3

Valse Brillante.

Edward Benbow.

Vivo  $\text{♩} = 80$ .



## Giocoso.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes, including triplets and slurs. Bass staff has a simple accompaniment of eighth notes. Dynamics include *mf* and *p*. Pedal markings (Ped.) and asterisks (\*) are present.

Second system of musical notation. Treble staff continues the melody. Bass staff has a simple accompaniment. Dynamics include *f* and *crea.* Pedal markings (Ped.) and asterisks (\*) are present.

Third system of musical notation. Treble staff continues the melody. Bass staff has a simple accompaniment. Dynamics include *mf*. Pedal markings (Ped.) and asterisks (\*) are present.

Fourth system of musical notation. Treble staff continues the melody. Bass staff has a simple accompaniment. Dynamics include *f*. Pedal markings (Ped.) and asterisks (\*) are present.

Fifth system of musical notation. Treble staff has a melody of eighth notes. Bass staff has a simple accompaniment. Pedal markings (Ped.) and asterisks (\*) are present.

Sixth system of musical notation. Treble staff has a melody of eighth notes. Bass staff has a simple accompaniment. Pedal markings (Ped.) and asterisks (\*) are present.

First system of musical notation, measures 1-8. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Second system of musical notation, measures 9-16. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Third system of musical notation, measures 17-24. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 25-32. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 33-40. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 41-48. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

*dolce.*

voice.

2 1 4 3 4 2 1 5 2 3 3

*pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

A musical score for the song 'The Rose Tree'. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a variety of musical notations, including chords, single notes, and rests. There are also some performance markings like 'Ped.' (pedal) and '☆' (star) under the bass staff. The lyrics 'The Rose Tree' are written below the bass staff.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score includes a "Ped." (pedal) instruction at the beginning and several "Ped." instructions with a flower symbol (♣) throughout. The piece ends with a "FINE" marking.

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for a piano and features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (*f*) dynamic. The bass line includes a pedal point (Ped.) and is marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and accidentals. The piece is marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and accidentals. The piece is marked with a forte (*f*) dynamic.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a pedal point (Ped.) marked with a star symbol. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano introduction marked 'ff' (fortissimo) in the bass staff, followed by a melody in the treble staff. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a final chord in the bass staff. Pedal markings (Ped.) are indicated at the beginning, after the first measure, and at the end. The score is marked with 'ff' (fortissimo) and 'f' (forte) dynamics.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into measures by bar lines. Above the vocal line, there are numbers indicating fingerings: 4, 2, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 2, 3, 3, 2, 3, 2. The piano accompaniment features chords and single notes. There are two "Ped." (pedal) markings with star symbols. The score ends with a double bar line.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in G major, 4/4 time, and consists of a single line of music. The piano accompaniment is in G major, 4/4 time, and consists of two staves. The first staff of the piano accompaniment features a series of chords, some of which are marked with a 'p' (piano) dynamic. The second staff of the piano accompaniment features a series of chords, some of which are marked with a 'p' (piano) dynamic. The score is presented in a single system.



# STUDY I.



## Theme and Variations.

### Choral in Four Part Harmony. (Pleyel's Hymn.)

In practicing this choral, carefully strike all the notes of the chords together from the wrist.

In passing from one chord to another a perfect legato is produced by the artistic use of the pedal.

Be very careful not to lift the fingers from the keys until the notes are sustained by the pedal as indicated; then, and not till then, proceed to the next chord. This rule is as important as the pedaling itself; the one is ineffective without the other.

In many studies the use of the pedal is indicated by the usual  and  in connection with the note notation so as to enable the student to compare them.

When beginning any of the studies, practice the foot (pedal) and the hand separately until each has mastered its part, then practice both together.

In playing this choral the fingers sustain the half notes in reality but three-eighths, the time of an eighth (the fourth eighth) being required to pass from chord to chord. The artistic use of the pedal prevents the cessation of sound that would otherwise occur; for, when employed, it continues the work of the hands (as if they remained upon the keys), enabling them to pass to the next chord without any interruption of sound. In this manner a perfect legato is preserved.

The pupil may first play and pedal the studies as he would ordinarily, and then employ artistic pedaling as noted, and observe the contrast.

Should any of the studies be found difficult as finger exercises, they may be played very slowly; in fact for all pedal study, slow tempo is advised.

The question may arise, why change the pedal at all in the first measure, since it contains only the chord of G major? The holding down of the pedal throughout the measure would, of course, not produce a disagreeable sound, as all the notes belong to the same triad, but it would destroy the pure four part harmony, and represent six voices singing on the third and fourth quarters, as in the following example, where the pedal is used on the second, third and fourth quarter.

Example:

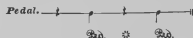
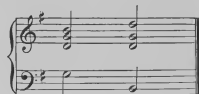
Six voices.



The same chords are here given with the correct pedal notation, the pedal being released on the third quarter, thus producing a pure four part harmony on the second chord, the same as if sung by a quartet for soprano, alto, tenor and bass.

Example:

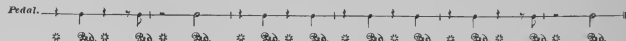
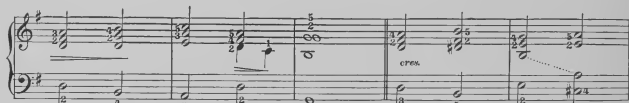
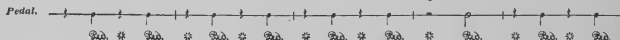
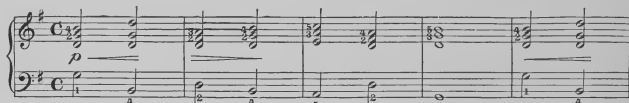
Four voices.



## THEME.

Slow.

Ignace Pleyel, 1757-1831.



## STUDY II.

Quarter notes to produce with the aid of the pedal the effect of  
half, dotted half and whole notes.

The rests in this study are "singing rests."

Do not sustain with the hands the chords in quarter notes longer than their value demands; the pedal is to do the sustaining. Although separated by rests, the chords are to produce, with the aid of the pedal, the same effect as Study I., written in half and whole notes. Here the hands make from one to three quarter rests between the chords; the pedal, on the contrary, makes a rest of an eighth only. As the chords are sustained but one quarter, the pedal must be employed on the second half of their value.

Chords at A and B form exceptions, as the pedal is not employed until the tenor has attacked its fourth quarter, in order to preserve purely four part harmony.

The value of this study as preparatory work to Study III. is obvious.

### VARIATION I.

Slow.

Pedal.

Pedal.

Pedal.

# STUDY III.

The ornamentation introduced in this Study makes it compulsory to employ the pedal as in the foregoing Study, otherwise the chords will have ceased singing at the striking of the ornamentation notes on the second and fourth quarter.

## VARIATION II.

Slow.

*p*

Pedal.

Qu. Qu. Qu. Qu. Qu. Qu. Qu. Qu.

Pedal.

Qu. Qu. Qu. Qu. Qu. Qu. Qu. Qu.

Pedal.

Qu. Qu. Qu. Qu. Qu. Qu. Qu. Qu.

# STUDY IV.

This Study is the same in effect as No. III.; it is different in execution, the ornamentation being given to the left hand, but it demands the same pedaling. The right hand remains quiet, while the left hand moves continually.

## VARIATION III.

Slow.

*mf* *p*

*Pedal.*

*cres.*

*Pedal.*

*Pedal.*

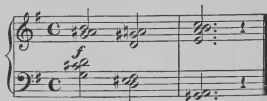
# STUDY V.

Sustain the tied half notes their full value, otherwise the four part harmony will be destroyed. The notes in the first half of every measure admit of no pedaling on account of the disagreeable dissonances the passing notes (the A sharp, the C sharp, the G sharp, and others) would produce.

Strike the following chords together and hear the discord produced by the small seconds, the harshest of dissonances. Playing the first half of the measure with pedal produces the same effect.

Example:

Effect if  
played with  
the pedal.



The pedal is therefore not used until the passing notes can no longer destroy the pure harmony. It is employed only to connect legato the first, third and fourth quarters of each measure.

## VARIATION IV.

Slow.

Pedal.

Pedal.

Pedal.

The first example shows a piano score with two systems. The first system has two measures of chords in quarter notes. The second system has two measures of chords in sixteenth notes. The pedal line below shows the pedal being depressed at the start of each measure and released at the end of each measure, indicated by asterisks and 'Ped.' markings.

The second example is similar, showing two systems of chords. The first system has two measures of chords in quarter notes. The second system has two measures of chords in sixteenth notes. The pedal line below shows the pedal being depressed at the start of each measure and released at the end of each measure, indicated by asterisks and 'Ped.' markings.

## STUDY VI.

In this variation the hands move simultaneously in striking the chords. The pedal is employed to effect a legato between the chords in quarter notes and the chords in sixteenth notes. The very moment the chords in sixteenth notes are struck the pedal must be released in order that the rests receive their full value. The silence of the rests is of as much importance as the slinging of the notes. The student will observe that after each rest the pedal may be used simultaneously with the striking of the chords, as no blurring of notes is to be avoided. Play examples below and observe that the effect is identical.

Example I.

Example I shows a piano score with two measures of chords in quarter notes. The pedal line below shows the pedal being depressed at the start of each measure and released at the end of each measure, indicated by asterisks and 'Ped.' markings.

Example II.

Example II shows a piano score with two measures of chords in sixteenth notes. The pedal line below shows the pedal being depressed at the start of each measure and released at the end of each measure, indicated by asterisks and 'Ped.' markings.

Hence the rule is established that after each rest (silence), or the first chord of a piece, it is immaterial whether the pedal be used simultaneously with the striking of the chord or not; after-pedalling being imperative only with a succession of chords in order to avoid the blurring of harmonies.

As the pupil by this time will have become thoroughly familiar with the note pedal notation, the *pp*, and \* will be discontinued.

### VARIATION V.

Slow.

*p*

Pedal.

Pedal.

*cres.*

Pedal.

*p*

Pedal.

# Why the Cows came late

WARUM DIE KÜH' LANG BLIEB'N AUS

Poem by John Heynton

Music by G. Elmer Jones.

Allegretto  $\text{♩} = 92$ .

Allegretto.

1. A . bend . roth noch wei . lend  
2. Jen . nie , braun . aug' Mäd . len,  
3. Lie . bes . wor . te fal . len,

3. Heim . wärts nun es ging; "Speck . le Bess" und "Brin . die" Lie . fen vor . wärts flink;  
2. Ging des Steigs ent . lang, In der Däm . me . rung nach Son . nen . un . ter gang;  
1. Auf den Hü . geln dort; Gold ver . zie . rend Wie . sen Und die Bäch' am Ort;

cres. .... cen. .... do *f*

1. O'er the tree . fringed hills; Gold . en are the' mead . ows, Ru . by . flashed the rills.  
2. Wan . der'd down the lane; That was ere the day . light Had be . gun to wane,  
3. Home . ward now, at last, Speck . le, Bess and Brind . le Through the gate have passed.

cres. .... cen. .... do *f*

3. Jen - nie süß er - rö - thend, Ja - mie ernst und scheu,  
 2. Dunkler wer - den Schat - ten, Schwalben flat - ternd schreiñ,  
 1. Ru - he in dem Land - haus Heim der Land - mann eilt

1. Qui - et in the farm - house, Home the farm - er hies,  
 2. Deep - er grow the shad - ows, Cir - cling swal - lows cheep;  
 3. Jen - nie sweet - ly blush - ing, Ja - mie grave and shy,

*p* 1 3 1 4 3 2 1 2 3 2 1

Ped. ✱ Ped. ✱ Ped. ✱ Ped.

3. Nimmt der Mut - ter Ei - mer, Wel - che schweigt da - bei .....  
 2. "Ka - ty - dids" er - klin - gen; Bald wird's A - bend sein .....  
 1. Doch sein Weib steht wach - end, Sieht wo Jen - nie weiß .....

1. But his wife is watch - ing, Shad - ing anx - ious eyes.....  
 2. Ka - ty - dids are call - ing; Mists o'er mead - ows creep.....  
 3. Takes the pails from moth - er, Who stands si - lent by .....

*mf* *cres.* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped.

3. ...., Al - le gleich be - trof - fen die Mut - ter geht in's .....  
 2. ...., Im - mer noch die Mut - ter steht spä - hend vor dem .....  
 1. ...., Als den Ei - mer hal - tend sie ste - het vor dem .....

*rit. e dim.* *a tempo.* *cres.*

1. ....; While, with pail, she lin - gers be - side the barn - yard  
 2. ....; Mo - ther her eyes shad - ing, be - side the barn - yard  
 3. ....; Not one word is spok - en, the moth - er shuts the

*dim.* *colla voce.* *cres.*

Ped. ✱

3. Haus, Nun wis - send wä - rum Jen - nie und die 1<sup>st</sup> & 2<sup>d</sup> Ending  
 2. Haus, Und wun - dert sich, dass Jen - nie und die Küh' so lang bleib'n  
 1. Haus, Ver - wun - dernd sich, dass Jen - nie und die Küh' so lang bleib'n  
*slentando.*

1. gate, Much won - d'ring why her Jen - nie and the cows come home so  
 2. gate, Still won - ders where her Jen - nie and the cows can be so  
 3. gate, But now she knows why Jen - nie and the

*f colla voce.* *dim.*

*Ped.* *Ped.*

2. aus!  
 1. aus!

1. late!  
 2. late!

*Tempo Primo.*

*mf* *f* *mf*

*Ped.*

|| 3<sup>d</sup> Ending.

3. Küh' so lang..... blieb'n aus!

3. cows came home.... so late!

*f* *mf* *Ped.*

562 - 3

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